THE GALLERY

MARCH/APRIL 1984 VOLUME 6 Art Gallery of Ontario NUMBER 3

From the Four Quarters: A Bicentennial event

William Berczy, *Joseph Brant*, c. 1805; oil on canvas, 60.9 x 46.1 cm. National Gallery of Canada, Ottawa, purchased 1951 (5777).

Members are invited to celebrate the opening of the major Bicentennial event at the Art Gallery of Ontario, *From the Four Quarters: Native and European Art in Ontario 5000* BC *to 1867* AD. At the Preview on Thursday, March 29, Members may tour the exhibition from 5:00 pm. The official ceremony is in the Walker Court at 8:30 pm, in the distinguished presence of The Hon. John Black Aird, Lieutenant Governor of Ontario; Grand Council Chief R. K. (Joe) Muskokomon, The Union of Ontario Indians; and Mrs. Joseph C. Hill, representing the Six Nations Council, Ohsweken.

Native and colonial art of Ontario

Presented as the major Bicentennial event at the AGO, *From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867 AD* is the largest exhibition ever organized by the Gallery. More than 400 objects chart the development of artistic activity in the part of the world we now call Ontario from its beginnings until the Confederation period. *From the Four Quarters*, on view March 30 through May 20, reclaims for Ontarians a long-lost heritage of visual culture.

Now scattered throughout the western world, treasures of the early art of Ontario have been borrowed from the great museums of Munich, Paris, Edinburgh, London, Cambridge, and Oxford, from major institutions in the United States and Canada, and from numerous specialized and private collections in Ontario, New York, and Michigan. The cooperation of the premier collectors in the field – the Royal Ontario Museum in Toronto, the Public Archives of Canada, and the National Museum of Man in Ottawa – has resulted in an exhibition of impressive breadth.

This art of our native peoples and from the period of earliest European settlement has in part been lost from view through dispersal. When recognized, it has been misunderstood or perceived only as simple evidence of past cultures or of specific historical periods or events. The organizers of *From the Four Quarters*, Dennis Reid, Curator of Canadian Historical Art at the AGO, and Joan Vastokas, Professor of Anthropology at Trent University in Peterborough and a leading authority on the history of Canadian Indian art, have set out to break with such outmoded perceptions, to demonstrate that our native and colonial art *does* have a history, and to regain this significant aspect of our culture.

Late Woodland, Iroquoian, Simcoe County, York Township, *Human Effigy Pipe*, 1500-1600; stone, 8.0 x 5.6 x 3.0 cm. Royal Ontario Museum, Toronto.

Their decision to present the material, whether deriving from native or European traditions, as an historical continuum is an innovative aspect of the exhibition. Ideas, forms, and values from the four quarters of the globe are seen to converge on a single place, over time, changing the way that place is known by its inhabitants, and indeed, changing its physical nature. The land nonetheless remains a constant theme, the touchstone of all human experience.

Philip John Bainbrigge, *Red Granite Rocks & Glacier Near the Talon Fall*, 1838; watercolour over graphite, 16.5 x 24.8 cm. Public Archives of Canada, Ottawa (C11804).

In the catalogue accompanying the exhibition, and particularly in the generously illustrated, fully documented book published for the occasion, the organizers have examined the shifting function of our early art, the evolution of its forms, and the organizations or structures that have nurtured its often remarkable flowering. Based on years of research in museums and archives, *From the Four Quarters* is not only a landmark of scholarship, but is also in unexpected ways, a delightful and stimulating gift for the people of Ontario on this important anniversary.

A special year of celebrations at the AGO

1984 is a year of celebration. At the AGO exhibitions and events are planned for the Bicentennial of Ontario, the Sesquicentennial of Toronto, and the Toronto International Festival.

Historical exhibitions tracing Ontario's past will mark the province's Bicentennial. *From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867 AD* is an exploration of artistic activity in what is now Ontario. The exhibition opens March 30 through May 20. *Norval Morrisseau and the Emergence of the Image Makers*, opening February 18 through April 15, documents the course of Morrisseau's spiritual quest and his influence on a generation of artists. After its Toronto opening, the show will tour the Ontario community. *Images of Ontario*, opening August 10 through October 7, traces the development of four components of Ontario's social and geographic fabric – the city, the town, the farm, and the wilderness.

Blake Debassige (Canadian, 1956-), *One Who Lives Under the Water*, 1978; acrylic on canvas, 127.0 x 96.5 cm. Royal Ontario Museum, Toronto.

The Extension Services department will circulate throughout the province exhibitions related to the Bicentennial theme – *The 1940s: A Decade of Painting in Ontario*, and a series of small contemporary art shows: *Christopher Broadhurst: Paintings*; *Simon Harwood: Still Life in Relief*; *Rideau*; and *Spirits and Transformation*.

AGO Sesquicentennial celebrations focus on The Grange. A Toronto landmark since 1817, the mansion was restored to 1835-40, and is now among the city's most popular museums. Thousands of bulbs have already been planted for the official June opening of the Grange Garden Restoration Project, with formal gardens designed to show the richness and variety of a garden that has evolved over 160 years. A Luncheon Lecture Series in March looks at various aspects of domestic life in Ontario in the 1830s.

For the Toronto International Festival in June, the AGO has programmed two outstanding exhibitions and a jazz concert series.

Hockney Paints the Stage, from June 9 to August 12, presents the exuberant conceptions of English artist David Hockney, and brings together art, theatre, and opera in more than 250 paintings, drawings, and theatre set models. A special associated exhibition for the Toronto Festival is *Leonardo: Studies for the 'Last Supper' from the Royal Library at Windsor Castle*, opening June 2 through August 12. This scholarly exhibition of rare preparatory drawings examines the mural, called the "keystone of European art" by the late Kenneth Clark.

Leonardo da Vinci (Italian, 1452-1519), *Study for the Apostle Philip*; black chalk, 19.0 x 14.9 cm. From the Royal Library at Windsor Castle; reproduced by gracious permission of H.M. The Queen.

For the Festival month, the AGO offers a noon-hour Jazz Break, a series of nine concerts in three parts, exploring the fusion aspect, the avant garde development of the jazz form, and finishing with a nostalgic reminder of traditional jazz.

Controversial portraits:

William Ronald paints the prime ministers

In mid-January William Ronald visited Sussex Drive for an informal chat with Prime Minister Pierre E. Trudeau (above, left). The artist recalled Trudeau was delighted with the concept. He was also amused by the photograph of Joe Clark examining the Trudeau painting (above, right). Of course, Clark has his own portrait in William Ronald's gallery of prime ministers.

William Ronald began work in 1977 on an ambitious project, a series of paintings of the 16 prime ministers of Canada. Developed through comprehensive historical research, the portraits were painted and repainted over a five-year period. The finished series is shown for the first time in the Gallery of Contemporary Art at the AGO, from April 28 through May 20.

The exhibition is a personal and, inevitably, controversial interpretation of the personalities and historical placement of the Canadian leaders.

Commenting on his Trudeau portrait, William Ronald writes: *"Trudeau has incredible eyes. They are brilliant and sharp like a fox. He seems to be able to look right through you. The eyes in the painting are like him, always seeing. The second set are akin to the mind's eye. The numbers are a secret, my own mystery."* and on Joseph Clark: *"It would have been easy to do a 12' by 1' canvas all gray. It would also have been stupid. . . . This painting is more about the man and his background. I started using pastel colours, colours that I imagined must be in the foothills in spring, bursting with life and new growth. . . . The white lines provide a sense of probing for and establishment of new directions."*

These subjective studies are far removed from the tradition of 'official' portraits. Each differs dramatically in size and format, and in approach and manner. Some are about the man and his background, others more directly connect to events of his era in office. The exhibition will include an interesting comparison with a series of photographs of prime ministers collected by the late Arthur Ford, longtime editor of *The London Free Press*. These photographs are now in the collection of the University of Western Ontario.

Exile Editions of Toronto has published an accompanying book, with biographical studies and personal notes by the artist, and full colour reproductions.

Preliminary notice of Members' Annual Meeting 1984

The Annual Meeting of members of the Art Gallery of Ontario will be held at 5:30 pm, Thursday, June 21, 1984 in The Jackman Hall. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the members may, if they wish: (a) nominate members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any member may stand for election to the Board of Trustees or the Nominating Committee if the member shall have been nominated in writing by at least three members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 31, 1984 and shall be accompanied by both the candidate's written consent to serve if elected, and a resumé of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by members, nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1984, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten members of the Gallery nominated for election to the Board by the Nominating Committee and the three members of the Gallery nominated by the Board for election to the Nominating Committee shall be deemed to have been elected by the members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by March 31, 1984 and signed by at least 10 members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

Norma Ridley Reading Room

Members are enjoying the new Norma Ridley Reading Room, a quietly elegant space off the Members' Lounge. The Gallery was recently the recipient of a large bequest from John B. Ridley, who was once President of the AGO Foundation.

In recognition of this donation, the Gallery recently opened this special room, where members can peruse current art magazines and publications.

The Members' Lounge and the Reading Room are dedicated to the generous and longtime support of Norma and John Ridley.

Rembrandt, *Late Self-Portrait*, 1669; Mauritshuis, The Hague

Rembrandt Fund

The Edward P. Taylor Reference Library's Rembrandt Fund has received donations from Mr. J. Cleave, Etobicoke, and from Mr. and Mrs. A.J. Bennett, Toronto, in honour of the 20th anniversary of Mr. and Mrs. Joseph Burnett, Don Mills.

The generosity of Gallery Members now enables the Library to purchase *A Corpus of Rembrandt Paintings* and *Gemälde der Rembrandt-Schüler*, both important new additions to the literature.

Innovative British printmaker

by Brenda Rix

The eccentric British printmaker John Baptist Jackson (c.1700-c.1770) completed his most ambitious project in 1743 – a series of 24 chiaroscuro woodcuts after 16th-century Venetian masters. *The Venetian Set* was published as a bound volume in 1745, requiring 94 woodblocks, about four for each impression. The set is a recent AGO purchase which will be on view in the Margaret Eaton Gallery April 7 to May 20.

Jackson was born in England and trained in Paris where he developed a bold and personal style of woodcutting. He moved to Italy in 1735. There he was befriended by the merchant Joseph Smith, who later became the British consul in Venice, and who proposed in 1739 that Jackson undertake a series of large colour woodcuts after famous Venetian paintings.

Printing in colour using the chiaroscuro process was developed in Italy in the early 16th century to meet the demand for reproductions of wash drawings. It evolved from the single-block, black-and-white woodcut, in which wood is removed from a block with knives and gouges and the image is then printed by the design left standing in relief. The process required several blocks, one for each colour. Often the initial 'key block' provided the foundation outline over which one to ten 'tone blocks' were printed.

Jackson was particularly innovative in his application of the technique to the reproduction of monumental oil paintings. To approximate the tonal variations in the paintings, he began with a light colour key block, and usually added three tone blocks, ending with a dark colour to define shadows and contours. Through the overlapping of the transparent colours, he claimed to achieve ten tints.

He further exploited the woodcut medium by inventing his own rolling press. Printing by this method led to buckled sheets of paper with heavily embossed surfaces in which the lines stand in higher relief than those of any prints prior to the twentieth century.

Jackson's chief aim for *The Venetian Set* was to make powerful woodcuts worthy of the scope and grandeur of the paintings, rather than accurate records of his models.

John Baptist Jackson (British, c.1700-c.1770), *The Massacre of the Innocents*, after Tintoretto; chiaroscuro woodcut (4 blocks) in colour, on laid paper, 41.6 x 53.0 cm (image). Art Gallery of Ontario, purchase, 1982.

After returning to England in 1745, he continued to experiment with colour woodcut processes, and started a wallpaper firm. Despite his significant contribution to the development of colour printing in the 18th century, none of Jackson's projects were financially successful. It is thought that John Baptist Jackson died in a Poor Law institution around 1770.

Brenda Rix is Assistant Curator of Prints and Drawings.

Norman Cohn:

Video artist uses unique non-verbal narrative

"... I applied my inquiry to the subject of people: how we live, what we really do in our daily lives; both because I am interested in finding out, and because this is a suitable subject for video's special qualities."
Norman Cohn

Norman Cohn, among the most original video artists working today, isolates and explores a single, rich concept – the recording and presentation of individuals in portrait form. An exhibition of Norman Cohn's video works from the last ten years will open at the AGO this spring in the Signy Eaton Gallery.

Cohn's most recent five-part series (1983), *In the End is My Beginning*, a study of people in a retirement home in Newfoundland, is a portrait of old age itself presented as a compassionate witnessing of personalities and extended situations.

Norman Cohn has worked full time in video for more than a decade, exploring the medium's properties, and recording aspects of his world. Each tape is structured as a day-in-the-life-of, with sequences of observed and linked moments that are characterized by an unobtrusive camera, and an objective narration and interviewing manner. Yet Cohn's sympathy is sensed as the viewer's attention is focussed on significant and stirring details.

Cohn's tapes allow the viewer glimpses of individual lives at home or at work. Cohn's *Video Studies of Children* series, portraits of children in hospitals, and in day care, in both normal and exceptional circumstances, has found audiences in hospitals, universities, and libraries. Studies of craftspeople, woodcutters, fishermen, politicians, and artists have found even more diverse audiences. But, despite Cohn's growing reputation and his obvious contributions to contemporary media art, *Norman Cohn: Portraits* is a first comprehensive showing of his work. The exhibition includes important examples of his most mature work, tracing the development of his unique, non-verbal narrative mode of presentation.

Cohn's work has been seen across Canada, but only in the context of workshop events. This exhibition is an opportunity for the gallery-going public to become familiar with his approach and achievement. The video of Norman Cohn is a living art experience.

"I am interested in what if anything constitutes unique uses of video as video, and by implication of television ... . I evolved a format for video portraiture and produced more than one hundred portraits during the last six years." N.C.

Visions and victories

Lilias Torrance Newton (Canadian, 1896–), *Portrait of Frances Loring*; oil on canvas, 63.5 x 61.0 cm. National Gallery of Canada, Ottawa, Gift of Miss Florence Wyle, R.C.A. 1950.

Visions and Victories: Canadian Women Artists 1914-1945, opening at the AGO April 21 through June 10, is a selection of work by women artists who exhibited between the two world wars and during the Great Depression. The paintings and sculptures of Emily Carr, Prudence Heward, Jacobine Jones, Frances Loring, Pegi Nicol MacLeod, Lilias Newton, Sarah Robertson, Marian Scott, Elizabeth Wyn Wood, and Florence Wyle are testimony to the extraordinary artistic achievements of these women despite financial hardship, lack of recognition, and family responsibilities.

Canadian women artists enjoyed a secure, even prominent position in the artistic life of the nation between the years 1914 and 1945. They were founding members of all the major artists' groups, with the exception of the Group of Seven, and contributed to a shift in emphasis from the dominant landscape imagery to humanism as a source and influence for creative expression.

Dramatic evidence of art as therapy in the Adamson Collection

Three paintings by William Kurelek when he was a patient at Netherne Psychiatric Hospital in Surrey, England, speak eloquently of art as therapy. *I Spit on Life, The King of the Castle**, and *Where Am I? Who am I? Why am I?* are dramatic evidence of a mind sorting through conflicting emotion by creative self-expression. They are part of an extraordinary exhibition, *From The Adamson Collection*, opening at the AGO March 16 through April 15 in Gallery E.

Edward Adamson, neither teacher nor psychologist but a trained artist, began a program of art therapy for Netherne patients in 1946. Preserving all of the works by hundreds of patients, he has accumulated about 70,000 drawings, paintings, and sculptures. When Adamson retired in the late 1970s, hospital authorities, who saw no lasting value in the collection, threatened to destroy it. A Foundation was quickly formed to ensure the future of the Adamson Collection, and to maintain it as an important and unique document. In 1982 a Canadian Foundation was established to seek a permanent home for a substantial part of the collection.

While the AGO is not considering its acquisition, Dr. David Burnett, Curator of Contemporary Canadian Art, suggested this exhibition as an opportunity to introduce the collection in this country.

The Adamson Collection is fascinating testimony to the success of an approach to mental health treatment. Art is shown as a creative healing process. The AGO exhibition, a selection of approximately 90 works, focusses on short series by individual patients. Some, like William Kurelek, had training and ambition as artists, and others for the first time found a way to give form to what was otherwise beyond communication.

*On loan to the Adamson Collection

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EVENTS

Exhibitions

From the Four Quarters: Native and European Art in Ontario 5000 BC to 1867 AD
Sam and Ayala Zacks Wing
March 30 through May 20
An extensive exhibition of artistic activity in what is now Ontario, from pre-historic times to Confederation. Works borrowed from major institutions in Europe, the United States, and Canada. Organized by the AGO as its major bicentennial event, the exhibition will tour the Ontario community.

Norval Morrisseau and the Emergence of the Image Makers
Gallery of Contemporary Art
to April 15
This exhibition of 49 paintings documents Morrisseau's development and influence as a painter. From private and public collections. Organized and circulated in the province by the AGO. Sponsored by Seven-Up Canada Inc. and Benson & Hedges (Canada) Inc.

William Ronald (The Prime Ministers' of Canada Series)
Gallery of Contemporary Art
April 28 through May 20
A series of the artist's non-traditional interpretations of the personalities and historical places of Canadian leaders.

From the Adamson Collection
Gallery E
March 16 through April 15
Edward Adamson, for many years, has operated an 'art as healing' program in England for the mentally ill. A selection of 90 works from the collection of paintings, drawings, and sculptures. Arranged through the Adamson Foundation for Creative Therapy.

A Selection of Sculptures
Walker Court
March 1 to 15
A selection of newly-acquired gifts (1983) from the estates of Frances Loring and Florence Wyle. Includes 25 pieces in plaster, bronze, and marble.

John Baptist Jackson: The Venetian Set
Margaret Eaton Gallery
April 7 through May 20
Twenty-four chiaroscuro woodcuts by 18th-century British printmaker John Baptist Jackson. Organized and circulated provincially by the AGO.

The Mystic North
Sam and Ayala Zacks Wing
through March 11
Landscape paintings by the Group of Seven, Tom Thomson, and Emily Carr are set in an international context, with 129 works by 31 artists from Scandinavia, northern Europe, and the U.S. Organized by the Art Gallery of Ontario; travelling to the Cincinnati Art Museum, March 31 through May 13.

Master Drawings and Watercolours from the Permanent Collection
Margaret Eaton Gallery
through April 1
Works selected to highlight the historical watercolour and drawing collection of the AGO.

Daumier and La Caricature
Walter Trier Gallery
through April 1
A selection of 35 lithographs focussing on Daumier's contribution to the French journal of political satire, *La Caricature*. Organized and circulated provincially by the AGO.

Norval Morrisseau (Canadian, 1932–), *Man Changing into Thunderbird (Transmigration)*, 1977; acrylic on canvas (one of six panels), each 153.5 x 125.7 cm. Whetung Art Gallery, Curve Lake, Ontario.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom and Gallery
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Vancouver Art Gallery
through March 18

The Clichés-Verre of the Barbizon School
the Gallery/Stratford
March 16–April 15

Alex Colville: A Retrospective
Montreal Museum of Fine Arts
through April 1

Dalhousie University Art Gallery, Halifax
April 15–May 27

Eden Revisited: Graphic Works by German Romantic Artists
Art Gallery of Algoma, Sault Ste. Marie
March 16–April 8

Murray Favro: A Retrospective
National Gallery of Canada, Ottawa
through March 11

Art Gallery of Windsor
April 20–June 3

John Baptist Jackson (British, c.1700-c. 1770), *The Death of St. Peter Martyr*, after Titian; chiaroscuro woodcut (4 blocks) on laid paper, 53.5 x 34.3 (image) cm. Art Gallery of Ontario, purchase, 1982.

Simon Harwood: Still Life in Relief
The Temiskaming Art Gallery, Haileybury
March 12–April 2

Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art
Field Museum of Natural History, Chicago
March 9–May 27

Rideau
New College, University of Toronto
through March 19

Spirits and Transformation
Niagara Falls Public Library
March 12–April 1

The Canada Packers Collection: Selected Oil Paintings and Works on Paper
Winnipeg Art Gallery
April 13–May 27

The Hague School: Collecting in Canada at the Turn of the Century
Art Gallery of Peterborough
March 23–April 15

Agnes Etherington Art Centre, Kingston
April 27–May 27

Rideau
New College, University of Toronto
through March 19

W.B. Lewis Library, Deep River
April 2-22

W.J. Wood: Paintings and Graphics
Thunder Bay National Exhibition Centre and Centre for Indian Art
April 20–May 27

"Artists With Their Work" Programs

Fringe Research: Holography
Thunder Bay National Exhibition Centre and Centre for Indian Art
March 1-25

Susan Schelle: Installation
Forest City Gallery, London, Ontario
March 2-28

Teri Chmilar: Video
Macdonald Stewart Art Centre, Guelph
March 3-4

Villem Teder: Filmmaking
Kingston Artists' Association Inc.
March 6-8

Wendy Coad: Painting
Laurentian University Museum and Arts Centre, Sudbury
March 7–April 1

Dennis Geden: Painting
Hennepin Art Gallery, Welland
March 9-31

Art Gallery of St. Thomas-Elgin
April 4-29

Kate Wiwcharuk: Video
Macdonald Stewart Art Centre, Guelph
March 10-11

Judith Doyle
Kingston Artists' Association Inc.
March 28-30

Tom Benner: Installation
Chatham Cultural Centre
April 6-29

Jim Anderson: Filmmaking
Zone Cinema, Hamilton
April 7

Lisa Steele: Video
Monitor North, Thunder Bay
April 7-9

Rick Hancox: Filmmaking
Zone Cinema, Hamilton
April 28

The animation workshop is among the most popular programs at the AGO's Activity Centre.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable by stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us:

Tuesday–Friday at 12:15 & 2:00 pm
Wednesday & Thursday at 7:30 pm
Saturday at 11:30 am & 2:00 pm
Sunday at 11:30 am & 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

On March 1, 6, and 8 talks will be given in *The Mystic North* exhibition at 3:00 pm. For group tours contact the Education Scheduling Office, ext. 200 or 202.

Courses

French Painting in the 17th and 18th Centuries
The Jackman Hall
Tuesdays, March 20–April 24, 1:30 pm–3:30 pm
OR
Wednesdays, March 21–April 25, 6:30 pm–8:30 pm
Francis Broun's survey of western art continues with one of the most significant and varied periods in French cultural history. Starting with the austere classicism of Nicolas Poussin, this 6-week non-credit course illustrates the extravagance of Louis XIV's Versailles, and concludes with the decorative erotica of Jean-Honoré Fragonard. Other major artists discussed are de la Tour, Claude, Watteau, Boucher, and Chardin.

Course Fee: Members, Students, Seniors $40; non-Members $45. Order tickets from the Scheduling Office, Education Services (see box on p. 8). Please indicate the series of your choice.

Hands On

'Hands On' opens during the March Break (March 13-16) for extended holiday hours: 11:00 am–4:00 pm. Parents and children ages 4-12 are invited to participate in visual play and discovery. Open Sundays in March and April, 1:00–4:00 pm. Free tickets for hourly sessions at the Information Desk.

Activity Centre

Senior School
Activity Centre
March 27–May 31
Studio art courses for adults taught by professional artists available to both the novice and the experienced student. Day classes: Sundays 1:00–4:00 pm; Tuesdays 9:00–12:00 noon and 1:00–4:00 pm. Evening classes: Wednesdays & Thursdays 7:00–10:00 pm. Courses include drawing, painting, printmaking, sculpture, and watercolour. Registration accepted by mail or in person, and confirmed on receipt of payment. Early registration recommended due to limited class size. Tuition: $100 for Gallery Members; $125 for non-Members for ten three-hour classes. Studio fee of $10 for printmaking and sculpture classes. No refunds after first week of classes. Faculty and course offerings subject to change. Call Activity Centre, Secretary/Registrar at 977-0414, ext. 369 for information.

The Old Flicks/Mix Animation Workshop
Activity Centre
Tuesday–Friday, March 13-16
10:00–12:00 noon, 1:00–3:00 pm
Registration is on Wednesday, February 8, 7:00–9:00 pm for this four-day workshop in film animation techniques for students aged 8-13 years. Students learn to develop an animated image by working directly on 16mm and super-8 film without aid of a camera. This workshop is an introduction to courses that will be held during the summer and on weekends during the school year which will survey a wider range of super-8 and other animation techniques. Tuition: $80 Gallery Members and $100 for non-Members. Call Activity Centre, Secretary/Registrar at 977-0414, ext. 369 for further information.

Lectures

Daumier and La Caricature
Walter Trier Gallery
Sunday, March 4, 3:30 pm
Karen Finlay, Assistant Curator, Exhibitions, and organizer of the exhibition conducts a walking tour of the show. Free with admission.

From the Four Quarters
Sam and Ayala Zacks Wing
Sunday, April 29, 3:30 pm
Joan Vastokas of the Anthropology Department at Trent University and Dennis Reid, AGO Curator of Canadian Historical Art, conduct a walking tour of this major exhibition of native and colonial art. Free with admission.

Education

The Mystic North: A Symposium
Friday and Saturday, March 9-10
Activity Centre
This outstanding educational event brings together international recognized scholars to present papers on *The Mystic North* exhibition. Seven art historians from Canada, the United States, Sweden, and Finland will discuss aspects of the northern symbolist landscape tradition, which was based on a shared interest in wilderness subject matter, on a common desire to find transcendent meaning in it, and on a similar decorative and stylistic approach.

Tickets: General Admission $25; Members, Seniors: $20; Students: $10. To pre-register or for more information, contact the Scheduling Office, Education Services. To order tickets see page 8.

Friday, March 9, 8:00 pm

Dr. Robert Rosenblum, New York University/*From the Earth to the Heavens: The Divinity of Northern Landscape*

Saturday, March 10, 9:00 am–5:00 pm

Dr. Roald Nasgaard, Chief Curator, Art Gallery of Ontario/*The Mystic North*: Introductory Remarks

Professor Sixten Ringbom, Abo Akademi, Konsthistoriska Institutionen, Abo, Finland/*Northern Nature Comes of Age. The Attitude to Native Landscapes in Finnish Art of the 19th Century*

Professor Bjorn Fredlund, Director, Goteborgs Konstmuseum, Goteborgs, Sweden/*In the North the Landscape Painter must be a Poet: Richard Bergh and Swedish National Romanticism*

Professor Reinhold Heller, Chairman, Department of Art, University of Chicago/*Edvard Munch and the Ideology of Nordic Landscape*

Dr. Robert Welsh, Chairman, Department of Fine Arts, University of Toronto/*Spiritualism and Symbolist Landscape Painting at the Turn of the Century*

Dr. Sharon L. Hirsh, Chair, Fine Arts Department, Dickinson College, Carlisle, Pennsylvania/*'Le chemin symbolique': An Unknown Design, an Unrealized Painting, and an Underlying Theme in Hodler's Symbolist Landscapes*

Inspection of the exhibition and registration will take place on Friday, March 9 from 2:00 pm to 7:00 pm

Akseli Gallen-Kallela (Finnish, 1865-1931), *Waterfall at Mäntykoski*, 1892-94; oil on canvas, 270.0 cm x 156.0 cm. Jorma Gallen-Kallela Family Collection, Helsinki.

Concerts

Sunday Concert Series
Walker Court
March 18, 3:00 pm
Chamber music, featuring ensembles from the Royal Conservatory Orchestra with James Campbell, clarinet; David Carroll, bassoon; Lorand Fenyves, violin; Leonard Sorkin, violin. Program includes Beethoven Septet, Op. 20, with soloist Lorand Fenyves.

Walker Court
April 29, 3:00 pm
Royal Conservatory Junior Strings, directed by Yaakov Geringas. Program: Vivaldi, Schumann, Haydn, Karosas, Shostakovich.

This series is made possible by the generous support of the Gannett Foundation Inc. with the assistance of Mediacom Industries Inc.

Special Concerts
The Walker Court
Sunday, April 1, 3:00 pm
A nostalgic, lighthearted look at songs and piano music of 19th-century Ontario. Toronto composers and performers include: J.P. Clarke, J.D. Humphreys, Edwin Gledhill, George Strathy, W.O. Forsyth, J.E.P. Aldous; Mary-Lou Fallis, Mark DuBois, Gary Relyea, and William Aide.

The Walker Court
Sunday, April 8, 3:00 pm
Early Ontario Choral Concert, with the Elmer Iseler Singers and a 10-member instrumental ensemble. Tunes, hymns, and anthems of the period.

Chamber Concerts Canada and the AGO present this program as a Bicentennial event in conjunction with the exhibition *From The Four Quarters*.

Films

The Mystic North Film Series

through March 18
In its use of landscape and light, cinema, especially that of Scandinavia and Germany, has its own symbolist tradition. The series explores this tradition as it appeared in early Swedish and German cinema, and in several recent films from the United States, Canada, and Norway.

General Information: Entrance to the films is through the McCaul Street doors. Tickets may be purchased in the Edward P. Taylor Audio-Visual Centre on week days from 11:00 am to 5:00 pm and on Thursdays until 8:30 pm or outside The Jackman Hall on the day of the screening.
Prices: $3 for a single film;
$5 for a double film
This program was prepared with the assistance of Dr. Ron Mottram. For further information please call 977-0414, ext. 260.

Sunday, March 4, 12:30 pm

Destiny
Dir. Fritz Lang
A young woman bargains with death to get her husband back in this stylistically diverse film made up of three stories with different locales: an exotic Arabian Nights setting, 15th-century Venice, and ancient China.

Silent with musical accompaniment by Charles Hofmann. *Germany, 1921, B&W, 125 min.*

Sunday, March 4, 3:00 pm

The Seventh Seal
Dir. Ingmar Bergman
A knight returns from the crusades to find his land troubled, violent, and terrified of the black plague. On the beach he meets Death and engages him in a game of chess in order to gain time to continue his search for meaning and salvation. English subtitles. *Sweden, 1956, B&W, 96 min.*

Sunday, March 11, 1:00 pm

Gosta Berlings Saga
Dir. Mauritz Stiller
A drama of passion and remorse centering around a de-frocked pastor and a young Italian woman who loves him, played out against the harsh winter landscape of Sweden. Silent with musical accompaniment by Charles Hofmann. *Sweden, 1924, B&W, 93 min.*

Sunday, March 11, 3:00 pm

Day of Wrath
Dir. Carl Dreyer
Based on the Norwegian writer Wiers Jensen's novel and play, *Anne Pedersdotter*, the film tells a powerful story of witchcraft during the 17th century. One of Dreyer's final films in which his command of camera movement and placement, lighting, and pacing reach their full maturity. English subtitles. *Denmark, 1943, B&W, 98 min.*

Sunday, March 18, 1:00 pm

La Region Centrale
Dir. Michael Snow
A landmark film of the modern cinema which, in its extraordinary structural purity, pushes the use of camera movement and spatial exploration to their limits, as a continually rotating camera photographs a barren landscape in northern Quebec. *Canada, 1970-71, col., 190 min.*

Noon-hour Films

The City Series features a well-known figure taking the viewer on a tour of a city they love (and where most reside).

Friday, March 2, 12:15 pm

George Plimpton's New York
1978, col., 51 min.

Friday, March 9, 12:15 pm

Germaine Greer's Sydney
1979, col., 51 min.

Friday, March 16, 12:15 pm

Glenn Gould's Toronto
1979, col., 49 min.

Friday, March 23, 12:15 pm

Hildegard Knef's Berlin
1979, col., 52 min.

Friday, March 30, 12:15 pm

John Huston's Dublin
1979, col., 49 min.

Friday, April 6, 12:15 pm

Jonathan Miller's London
1979, colour, 50 min.

Friday, April 13, 12:15 pm

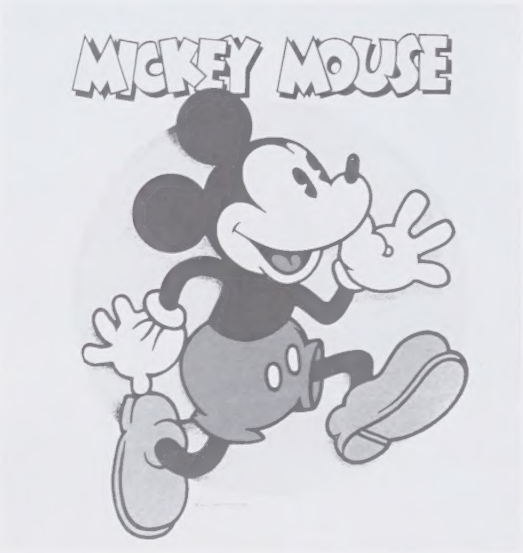
Mai Zetterling's Stockholm
1978, col., 51 min.

Friday, April 27, 12:15 pm

Melina Mercouri's Athens
1980, col., 50 min.

Persistence of Mickey

A representative retrospective of the Disney short animated cartoons 1928-1950. For cartoon buffs of all ages, *Persistence of Mickey* showcases the Walt Disney Studios beginning with the first appearance of Mickey Mouse in 1928 through the golden age of animation to 1950. Each Sunday afternoon program is a retrospective of one cartoon series (Mickey Mouse, Donald Duck, Goofy/Pluto, Silly Symphonies) with excellent prints direct from Walt Disney Productions in California.



© Walt Disney Productions. World Rights Reserved.

We are grateful to Aetna Canada for sponsoring this series, to the American Consulate General for organizing the series, and to Walt Disney Productions for giving us special access to their archives. This series was prepared by Richard Gotlib for the Edward P. Taylor Audio-Visual Centre.

Screenings are in The Jackman Hall. Entrance to the films is through the McCaul Street doors. Admission is $5 for adults; $3 for children (under 15). Series tickets on sale in the Audio-Visual Centre from March 20, week days (except Monday) from 11:00 am to 5:00 pm, Thursdays until 8:30 pm, or outside The Jackman Hall on day of screening. For information call 977-0414, ext. 260. Each program runs about 3½ hours at 12 noon and 3:30 pm.

April 1 Mickey Mouse Retrospective
April 8 Silly Symphonies Retrospective
April 15 Donald Duck Retrospective
April 22 Goofy/Pluto Retrospective

The Grange

Entrance to The Grange through the AGO. (See Member's Activities for Lectures and Events.)

A 9-minute audio-visual presentation *The Grange-Pathway to the Past* is featured daily. Adult tours arranged by calling 977-0414, ext 237. School tours arranged by contacting the Education Scheduling Office, ext. 200.

Exhibitions
Bartlett's Canada in the Music Room.

Gallery Hopping

Please order tickets from Volunteer Office. See instructions page 8.

Kingston Impressions: A New Look at an Old City
Wednesday, March 28
Tour a new exhibition *Canadians in Venice* at the Agnes Etherington Art Centre with Curator Professor David McTavish, then explore Bellevue House, Sir John A. Macdonald's restored residence. After lunch at the Art Centre, a visit to the studios of Queen's University's famous Art Conservation and Restoration Department is planned, followed by a bus tour with a stop for tea in one of Kingston's finest old homes. Cost $55 per person. Departure 7:45 am from Union Station. Return 8:15 pm. Limited to 30.

The Delights of Downtown Toronto
Thursday, May 17
Our day begins with a visit to Toronto's Soho district, featuring three galleries. We then tour Harbourfront's art gallery with its special exhibit of exciting future plans. Lunch at a King Street restaurant beside a sculpture garden, followed by a visit to the Market Gallery's show *The History of the City of Toronto's Fine Art Collection.*

Bus departure from the AGO at 10:00 am sharp, returns about 3:30 pm. Tickets $25.

Members' Activities

Tickets for Members' Activities must be obtained *in advance* from the Volunteer Office/The Grange. See instructions on page 8.

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, followed by a get-together with fellow Members and your tour guide in the licensed Members' Lounge. No reservations necessary. For the tour subject, call the Information Desk on day of tour.

Art in the Morning

Members' Lounge
Wednesday, March 21, 9:30 am
Join Lorraine Monk for coffee in the Lounge as she discusses her two recent books *Ontario, a Loving Look* and *Photographs from Ontario Family Albums.* Tickets $3.

From the Four Quarters
Members' Lounge
Wednesday, April 18, 9:30 am
Coffee served in the Lounge followed by a tour of this exhibition. Tickets $3.

Visions and Victories
Members' Lounge
Wednesday, May 16, 9:30 am
Coffee served in the Lounge followed by a tour of this exhibition. Tickets $3.

Sunday Start with Art

Recent Acquisitions
The Members' Lounge
March 25, 11:15 am
This new program continues with a talk by David Wistow, MA, Adult Education Officer. Join us in the Lounge for juice, coffee, and croissants, followed by a tour at noon.

From the Four Quarters
The Members' Lounge
April 15, 11:15 am
Tour this exhibition celebrating the province's Bicentennial.

Visions and Victories
The Members' Lounge
May 13, 11:15 am
Celebrate Mother's Day while touring this exhibition of Canadian women artists. Tickets $4.

The Grange Luncheon Lecture Series
The Grange Music Room, 11:00 am
The series 'Ladies of Leisure' continues in The Grange, one of the earliest Georgian homes in the town of York. Lectures followed by an informal luncheon by The Grange Volunteer Committee.

March 6: *Pleasure of your Company: Entertaining in Early Toronto*
March 27: *19th-Century Horticulture and the Gardens at The Grange*

Tickets $7 for Members; $10.50 for non-Members.

Grange talks describe life in Toronto in the mid-19th century

Special Evenings for Members

How to Look at Contemporary Art
Wednesday, March 21
AGO Adult Education Officers David Wistow and Doug Worts demonstrate and explain how to enjoy and understand contemporary art. Dinner at 6:00 pm. Tour at 7:45 pm. Tickets $20, including tax & gratuity.

From the Four Quarters
Wednesday, April 18
Join Dennis Reid, Curator of Canadian Historical Art, as he tours this exhibition. Tour at 6:00 pm; dinner at 7:15 pm. Tickets $20 including tax and gratuity.

Visions and Victories
Wednesday, May 23
Natalie Luckyj, Curator, will tour this exhibition of Canadian women artists at 6:00 pm; dinner at 7:15 pm. Tickets $20 including tax and gratuity.

If a special diet is required, please inform the Volunteer Office.

Members' Services

Art Rental Service
Reflecting Toronto's current art scene, this extensive selection of paintings, prints, photographs, and sculptures changes frequently. Rent or purchase. Open AGO hours. Project of the Volunteer Committee.

The Members' Lounge
Meet for drinks or a light luncheon in the elegant lounge overlooking the Walker Court, reserved for Members and their guests. A selective menu. Fully licensed. No reservations please.

Shops and Services

The Book Shop
Saturday, March 17–Friday, March 23
Pre-inventory sale exclusive to Members with 25% off all books.

Public sale begins the following week to Saturday, March 31. Closed for inventory March 31, 5:00 pm. Re-opens Sunday, April 1.

The Reproduction Shop
Welcome spring with floral reproductions and posters, framed or museum mounted. 10% Members discount. Project of the Volunteer Committee.

The Jewellery Shop
A selection of superb designer jewellery in gold, silver, brass, and copper by Canadian and international artists. *Gifts for business*: special presentations, speaker's gifts, volume convention items. Project of the Volunteer Committee.

Art Cart
A children's mini-shop stocked with novelties under $5, located on the Mezzanine. Project of the Junior Committee.

Edward P. Taylor Audio-Visual Centre
Slides, videotapes, and media kits relevant to art history are available to be borrowed or used within the Centre. A free catalogue which lists artists represented in the collection will be sent upon request. Two new media kits on Canadian art are available for loan. For use of video facilities, an appointment is advised (ext. 258).

The Restaurant
The main-floor dining room, with its charming ambience, offers a diverse menu at reasonable prices. Selections from an international menu. Fully licensed. Reservations accepted.

The Coffee Shop
A pleasant stop on your Gallery tour, for a snack or a cup of gourmet coffee.

Christ Church in Philadelphia

Art Tours

Brochures are available from the Volunteer Office.

Philadelphia
May 10-13
Enjoy spring in Wm. Penn's "Greene Countree Towne." Highlights include the Philadelphia, Rodin, and Brandywine Museums; the Barnes Foundation; the Academy of Fine Arts; Longwood Gardens; and Winterthur.

Ireland
April 29–May 7
Under the patronage of the Hon. Desmond Guinness, Chairman of the Irish Georgian Society, we will visit Dublin and tour the great privately owned houses and castles of Ireland.

Japan
October 19–November 4
The AGO's first tour of Japan will begin in the ancient centres of Japanese civilization, continue through rural villages, and end in modern Tokyo. The tour group of 20 will be accompanied by Thomas Quirk, an authority on Japan.

France
September 11-25
Highlights of this autumn tour include: Paris; exhibitions in Giverny, Chartres, and van Gogh's Arles; visits to collections of French 20th-century masters in Aix-en-Provence and Nice.

General Information

Admission
Adults: $3.50
Students, full-time with cards: $1.50
Seniors with cards: $1.50; FREE on Thursdays
Members, accompanied children under 12: FREE
Thursdays, 5:30–9:00 pm: FREE to everyone.

A $2 surcharge for *The Mystic North* in effect through March 11. Members admitted free. To protect works of art, we ask visitors to major exhibitions to check coats, strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Categories include: Individual $30; Family $40; Student $15; Supporting $100 (tax deductible).

Gallery Hours
Tuesday, Friday, Saturday, Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:30 am–5:30 pm. Closed Monday.

The Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Gallery Shops
The Book Shop and The Reproduction Shop are open daily 10:30 am–5:30 pm; Wednesday, Thursday 10:30–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours; Art Cart: Tuesday–Friday 11:00 am–2:00 pm; Saturday and Sunday 12:00–4:00 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11:00 am–5:00 pm; Thursday to 8:30 pm.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed. Please check with security guard first. All photographs must be for personal use. Permission is required for reproduction. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West, Toronto, Ontario M5T 1G4 (416) 977-0414

DONOR CARDS

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.

The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

1. The donor, your name and address.
2. The occasion to be honoured.
3. The name and address of the recipient.
4. Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

A Project of the Volunteer Committee

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

Address the *department specified* in Events' listing.

Specify date, name of event, date, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

For tickets include a stamped, self-addressed envelope.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
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The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Toronto and is supported by many corporate, foundation and individual donors.